

Peterborough and Brockville, Ont., Acclaim "David Copperfield"—"Tops the List" of All Recent Films

CANADIAN MOVING PICTURE DIGEST

Vol. 26, No. 52

TORONTO 2, CANADA

April 20th, 1935

AMERICA
IS
GOING
RECKLESS

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

"Free for All" Fight Developed in Windsor, Ont., When "Germany Awakens" Tried to be Shown There

Canadian Moving Picture DIGEST

*Established in 1915 for
Exhibitors*

*Subscription: \$5.00 yearly
Telephone: Waverley 4929
Cable: Ontocanada*

RAY LEWIS
Editor and Managing Director

*Published by Canadian
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WHAT AGAIN?



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nity to tell their troubles to a policeman. They had legal representatives, and representatives with some political influence, they had leaders who knew all about the business of Motion Pictures, but not one of these appeared to represent the exhibitors in the Commission proceedings, nor did one appear to aid the exhibitors who came to testify.

The Independent exhibitors were left "holding the bag". They came into the courtroom honest men and left liars; not that they deliberately made statements which were untrue, but they were not trained as witnesses to present facts, they were nervous, confused and in contradicting themselves with no legal mind to assist them, to protect questions, or statements which clever lawyers can so cleverly make within the law, the independent exhibitors found themselves in a position where they were lucky to escape from charges of perjury.

Any Independent exhibitor who likes to be the "goat", the lamb for the slaughter go for this rumour of a proposed investigation by the Hon. H. H. Stevens. Your editor is in a position to know that it is a wise man who lets the fellow who has an axe to grind go ahead and grind

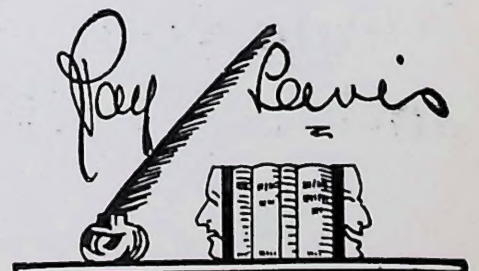
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There are a number of Independent Theatre-owners in the U.S. who repeatedly ran to legislators with their alleged troubles. Some of these troubles were real, some were useful. The political set-up in the U.S. which utilizes alleged grievances of any Industry to get itself elected to power, or to remain in power is about as useful to the Motion Picture Industry as dynamite.

These aggrieved ones told the legislators plenty. They revealed an opening for "easy money"; political catch-words upon which to build a political platform after the manner of a Reformer and Crusader.

We have heard of the Rev. Walter Creswick before, we have always "smelled to heaven" according to this reverend gentleman who appears to be emulating the example of the old-time crusader Canon Chase.

Creswick talks about pictures being "rotten from beginning to end". Personally we think his viewpoint is rotten. Any exhibitor who furnishes such channels with ammunition to fire at Motion Pictures deserves all that he will eventually get; and will he get it? It's in the cards.



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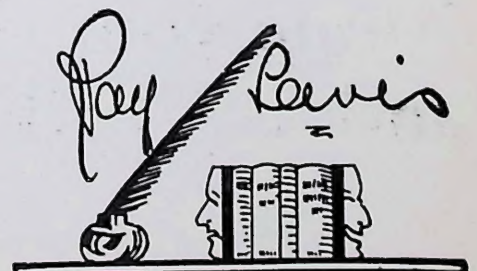
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RAY



RAY LEWIS

PRESENTS

I AM republishing an article which appeared in the Hollywood Sun-Record on Thursday, April 4th. The article was written to the Sun-Record by me because I was desirous of giving tribute where tribute is due. The Sun-Record of Hollywood was the first paper to take up the question of the proposed Film Taxation pointing out to the citizens of Hollywood the dangers of the legislation as proposed in a series of articles written by me.

Four separate forms of taxation, as lined up by the legislators at Sacramento, would directly and indirectly effect Motion Pictures to such an extent that the producers would be obliged to move out of the State of California.

The Sun-Record invited me as a visitor, unaffected and uninfluenced by any proposed taxation in the State of California to write my viewpoint on the subject. I wrote several articles for the Sun-Record which were published and presented with additional editorial support and consideration by the editor and publisher of the Sun-Record, Mr. Frank Hadlock.

Other newspapers published in North Hollywood; bankers, realtors, merchants, Kiwanian, Rotarian, women's organizations were represented at various meetings held for the purpose of discussing the menace of the proposed Film Taxation. The Chamber of Commerce passed a resolution condemning Taxation which would drive Industry and Capital out of the State of California.

I CAME out to Hollywood for a holiday. It is the kind of a holiday that I usually make for myself; there is a fight on; and am I in that fight? Ask the Irish in me. The only time I addressed as many meetings was during my political crusade in the interests of THE PEEPUL.

But here is the article as published in the Sun-Record, April 4th. "On March 18th you announced a series of articles by Ray Lewis, bearing on proposed tax legislation which would drive Hollywood, as represented by the Motion Picture Industry, out of the State. Following your editorial consideration of the articles written by me, 'Forcing Hollywood Into Exodus' and 'Hollywood as Old Folks Home' published March 18th and 21st respectively, I am delighted to observe that articles by leading writers in the Los Angeles Times, and The Los Angeles Examiner have followed our example.

A FRONT-PAGE editorial on the possibility of a motion picture exodus, by William Randolph Hearst, written in his usual forceful style, when aroused by a public issue, appears in his publication of April 2.

It is a case of "great minds run in the same channel". All these statements which followed our first statements are very similar to the facts as presented by The Sun-Record, differing only in the language and style of presentation.

The Sun-Record, however, leads with this advantage. Its story was first. This may be construed as natural, since North Hollywood boasts of two leading major studios — namely, Universal and Warner Brothers-First National, not overlooking the fact that North Hollywood depends upon motion pictures for the greater percentage of the payrolls of its residents and that these payrolls constitute the money which circulates throughout North Hollywood.

WITH the catastrophe of a motion picture exodus right upon the doorstep of North Hollywood, which christened itself after the Hollywood of world motion pictures, it is only natural that The Sun-Record should be alive to the perils in the proposed tax suffocation; and that, with might and right, it should be inspired to forewarn the citizens of North Hollywood that, being so apprised of their danger, they may be ballot-armed to defend themselves.

The legislators and legislation which taxes the motion picture industry out of the state will make history, but what price glory?

Napoleon said a blunder was worse than a crime. This age appears becoming famous for blunders and men oftentimes legislate like fools or knaves. They attempt to "split the ears of the groundlings", the latter whom Hamlet so named, and which we recognize as the mob.

The government of Great Britain, in order to build a motion picture industry, legislated a Kinematograph Act which brought American dollars and British finance into British motion picture production, distribution and exhibition.

A sliding scale, mounting yearly until it reaches a 25 percent maximum, demands that a percentage of British pictures shall be British-made and British-controlled.

The distributors of motion pictures, regardless of whether they represent British, American or foreign interests, must distribute a percentage of British films, and the theatre-owners, or theatre-managers, also must exhibit a certain

(Continued on page 5)

Thirteen Theatres in Nova Scotia Agree to Close Good Friday

Ray Presents

(Continued from page 4)

percentage of British films. The British quota for production, distribution and exhibition is the same.

This legislation was the beginning of British film production on a definitely large scale. Finance was not: gambling; it had the protection of government legislation for its introduction to the British film industry. The British producers now could make plans. The co-operation of the government was spontaneous, cordial, protective.

THE Royal Family drew its cloak of ermine around the shoulders of this new British apostle and prophet of Anglo-American friendship. It was the beginning of a greater union of the English-speaking nations of the world.

The American screen and the British screen talk a language which each understands. They are ambassadors without portfolio and they educate the world toward international goodwill and peace.

The nations which laugh and cry together will never fight each other. Great Britain and her commonwealth of nations, the dominions of the British Empire, and the United States, the latter flesh of her flesh and bone of her bone, know that prosperity, peace and happiness is man's heritage through processional of civilization. They know that when God gave man dominion over earth he made it big enough for every man, he stocked it abundantly to feed every man, he blessed it for man's happiness and he said: "Thou Shalt Not Kill".

Even if the whole world of nations goes mad, let the English-speaking nations of the world remain sane. We have seen nations lose their heads through vote-catching panaceas; it is wiser and healthier to keep balanced and to retain one's head.

The importance of the motion picture industry to the United States can be judged in relationship to the important position which the governments of foreign countries have given to the screen.

David killed a giant with a stone from a sling. Taxation may stone this giant industry of motion pictures out of California.

The man who appealed to the voters of California upon a platform which had no plank in favor of motion pictures was defeated for public office by the votes of the people of California.

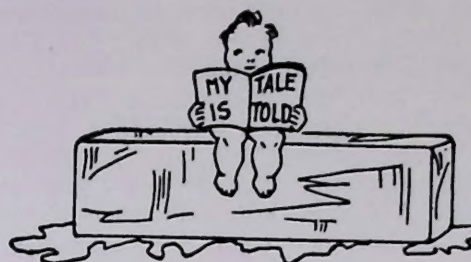
And last, but not least, if California imposes the taxation which its legislators propose, and which is obviously directed to burden motion pictures, it may be the beginning of a series of foreign taxations upon American motion pictures which will destroy the foreign markets of the American film industry.

Such loss of export trade through increased costs of distribution will make it necessary to in-

crease admission prices to motion picture theatres in the United States, in order that the domestic market may provide sufficient revenue to make the enterprise of motion pictures a profitable investment.

RAY LEWIS.

Editor and publisher of The Canadian Moving Picture Digest, oldest motion picture trade paper in the world."



Actor No Longer Artist

Superior Judge Robert W. Kenny ruled that an actor is a laborer in the statutory sense, and therefor excluded from provisions of the California law which recognizes arbitration in settling of controversies.

Constance Collier, Metro-Goldwyn-Mayer British star, in a recent interview, informed The Digest that the law which made an actor a rogue and a vagabond under Elizabethan legislation has never been repealed in England. However, English law is not U.S. law.

Superior Judge Robert W. Kenny has brushed aside many contrary court rulings in California to give a judgment that an actor is a laborer. The ruling covers the powers in clause 15 of the Academy Standard Contract, premised on the State law. The decision was given in reference to the Academy's adjustment Committee's award which favored Universal in a controversial issue with Warren Hymer, over \$1,000 which Hymer demanded for a call on the picture "Straight From the Heart".

It is reported that two judges have now given two opposite rulings, in respect to cases of this kind; and since the rulings affect the Academy contract the case will be taken to a higher court by Loeb, Walker & Loeb for Universal, either on appeal or a writ of mandamus. Milton M. Golden and Arthur V. Kaufman represented Hymer.

Council of Women, Saskatoon

"Should I send my child to see that picture?" may be the query of mothers to the public library in Saskatoon, Sask. To assist the parents in the selection of moving pictures for children of Saskatoon, the Council of Women of that city will furnish the library with periodic bulletins concerning plots, and grade pictures according to their merits.

Planning \$75,000 Theatre for Timmins, Ont.

Reviews and Previews

By "JAY L."

"SEQUOIA" (M.G.M.)

(Pronounced See-quo-ya)

A GREAT writer once said, "Friendship is like the shadow of evening, which strengthens with the setting sun of life." That, we must admit, is true, for haven't the firmest friendships been formed in mutual adversity, two beings brought together in deep amity, both fighting for self-preservation. Many great friendships have been immortalised in prose and verse, the two best known being, probably, David and Jonathan, and Damon and Pythias. These two friendships have become so widely known that it is the common thing to compare two great friends with either David and Jonathan or Damon and Pythias.

But both those friendships were of a day long past, and so for our modern great friendship we have perhaps the most unusual story of all. Our two great friends are Malibu and Gatto. Very strange names, you may say; agreed, but these are very strange friends, for Malibu is a deer, and Gatto a mountain-lion. That writer of ancient biblical days was indeed a prophet when he said, "And the lion and the lamb shall lie down together, nor shall there be any quarrel between them", only in this instance the lamb has been replaced by the deer.

The purpose of this perhaps over-lengthy discourse has been to give you the atmosphere and plot behind Metro's photographic masterpiece, "Sequoia", for the picture has been built around the strange friendship of a deer and a mountain-lion. Taken from the book, Malibu, written by Vance Hoyt, noted writer of naturalist stories, and filmed amid the grandeur of Sequoia National Park, with the mighty Sierras serving as a background, "Sequoia" is in truth a triumph for the powers of the camera. Some of the scenes are so beautiful and awesome that you will sit spell-bound at the magnificence of it all.

Jean Parker is the pretty heroine of the picture, and as the story unfolds itself we see her as the daughter of a nature-story writer, Samuel Hinds, living in a cabin high among the Sierras. She adopts a baby deer and a lion cub and with the assistance of Russel Hardie, a Forest Ranger in love with Jean, names the two Malibu and Gatto respectively. The two-infants are brought up together, and thus the strange friendship is formed between the lion and the deer. Both, of course, grow up, and are turned loose, but still their friendship remains unbroken, and in the end each is instrumental in saving the others life from the villain of the piece, Paul Hurst, who plays the role of a deer-killing poacher.

In spite of the inspiration of the story, the greatness of "Sequoia" lies in its magnificent and at times miraculous photography, and great credit must be given to Chester Franklin, the director, and to Chester Lyons, the cameraman, for the patience they must have been required to employ during the two years it took to produce "Sequoia".

The Fredericton Mail of New Brunswick has an editorial extolling "Higher Standard Motion Pictures". Commenting on the Censor Board's report this newspaper states "The figures remind us again and again (*figures of deletions, revisions, rejections, etc.*), that even if the League of Decency nods, the Censors are always on the job with authority to make the films fit all of us, adult and adolescent, to see. Is there really much to fear that we shall be corrupted?"

More "Rumba" Rumblings

Mayor Guillermo Belt, of Havana, demands not only satisfaction for Cuba (sounds like a duel), but serves an ultimatum on Paramount, demanding the immediate suppression of the motion picture "Rumba" or "all Paramount pictures will be barred: Just a few days previous it is reported that Havana gave a great send-off to Carole Lombard who co-stars in the picture with George Raft, for glorifying Cuba's native dance. Perhaps the Mayor did not meet Carole, or perhaps Cuba demands satisfaction. Who knows?

Meanwhile one can still see the "Rumba" danced in Havana, and one can still dance the "Rumba". It remains for Mussolini to bring an action against anyone showing Vesuvius, in eruption. France might sue for the Folies Bergere.

Canadian Films Shown

Canadian films were seen on Manitoba screens for the first time during the past year, according to the annual report of the Manitoba censor board. Eight Canadian films are listed in the report.

Films made in the United States continue far in the lead, but British films continued to gain slowly but steadily. Out of an aggregate of 2,183 films submitted to the board, 2,054 came from the United States, 114 from England, 4 from France, while 3 were Yiddish language films.

For the first time since 1930 there was an upward swing in the number of all films submitted to the board except Russian and German, of which there were none in 1934.

Of the total of 2,183 films inspected by the Manitoba censor board, 1,723 were passed without change, 392 passed with cuts, 68 rejected, 11 reconstructed and passed; 4 appealed, of which 2 were later approved; 1,429 were classified as general, and 689 as adult.

The films passed upon were classified as follows: 501 dramas, 444 comedies, 511 trailers, 94 serials, 294 shorts, 339 news weeklies.

British Film Distribution Shows Increase in Canada

A lesser number of British films were imported into Canada last year, according to the Ontario Board of Censors report, but an increase from 108 to 150 pictures shown was also noted. The report also added the following "Among the masters of literature whose works have been or will be adapted to screen productions for the coming season are, Sheakespeare, Dickens, Edgar Allan Poe, Alexander Dumas, Sir James Barrie, John Galsworthy, etc., indicating an effort to raise the standard of motion picture entertainment".

The Whitby Gazette and Chronicle of Ontario, in reporting editorially on the report adds, "Satisfaction is expressed at the requirement of the Board for a certain percentage of British and Canadian items in the news reels being complied with".

Popular Theatre Manager, Mr. L. E. Oimet, to Manage Imperial, Montreal